

**THE ROOTS IRAQI FOR ARCHITECTURE AND  
ORNAMENTATION AND HER EFFECT IN THE WORLD  
(Abstract)**

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Iraq has played the leading role in founding the first civilizations of the world, which reflected the fact of prehistoric developments especially in its northern parts. The first Iraqis were characterized by brilliant minds and a great ability to create the requirements of appropriate living in the difficult conditions of nature until the bases of civilization and the architectural arts were developed by means of their efficiency, which are regarded as basic props and pedestals which the scientists of art and the Islamic and Arabic architecture depend on nowadays. These first appeared in the Iraqi ancient arts and extended to the south represented by the Sumerian, Acadian and Babylonian art and to the north by the Assyrian art until they reached the top of their glory and power in the Islamic and Arabic ages especially in the Ottoman age. The attempts of the ancient Iraqi artists of architectural arts and Arabic decoration started its distinctive pictures on pottery in five thousand (BC) in different parts of Iraq especially in the north (the boundaries of Mosul city).

As a result of the continuous development in architecture, art and human life, the desire of ownership have increased, so religious temples were built and people lived around them after building a number of houses, markets and other accommodation which received the care of the ancient Iraqis in northern Mesopotamia. The excavations proved that the ancient Iraqis adopted different methods of carving on different building materials and the artists executed many of their engineering and plant ceramic by different methods. The ancient Iraqis became famous through their sculpture and ceramic of the walls of the religious and civilian buildings in the Nineveh Governorate/Mosul boundaries, which were constructed from marble, until they reached the top of prosperity and development in the Islamic and Arabic ages (in general) and the Ottoman age (in particular). The marble and its emblazing are considered to be the outstanding landmarks and features of that age. Furthermore, the excavations proved that ancient Iraqis were covering the inner walls of the halls and rooms with a delicate cover of plaster and then drawing and carving a number of highly constructed engineering and plant decorations. This is clearly represented in Mosul and it was left in its Islamic archeological buildings which belong to the reign of the Ottoman Empire of the Iraqi and Arabic States. This was done by Arabic hands and took its origins from Iraqi arts (local), including Assyrian, Sumerian or Babylonian. Through the field and the general survey carried out to limit and study the archeological buildings of this well-known city belonging to the ancient stone ages on the two banks of the river, we have found that all its archeological buildings are rare and unique in the Islamic Arabic World, especially the Islamic archeological buildings which belong to the Ottoman Age, when Mosul witnessed great prosperity in the arts of Islamic architecture and

decoration, Arabic calligraphy, carving, and architectural sculpture, and when a number of mosques and jami' in all their architectural and technical (engineering, plant, human and animal paintings, writing carving) elements, which include different types of architectural elements (mahareeb mujawafa, tower minarets, round domes, arches, pillars, different crowns and carved facings) represented by Mar Ishaya (Isho Ayyab), Mar Toma, Mar Shamoon Asafa, Mar Jibraeel, Altahira Alathraa, and Alathraa Alqadima in Alqal'a, lasted for the four centuries described in this research:

- The research subject which is entitled "Geometrical Ornamentation on Present archeological buildings in Iraq during the ancient periods" is regarded as one of the subjects which have not been covered in the past by authors and specialists in architecture and Islamic ornamentation arts in an independent and individualized manner. This research is important due to the presence of many ornamentation patterns represented by geometrical units and elements (irregular, spiral, oblique, tight, intercepted reticulate lines, polygonal shapes, star, octa and tenth shapes, in addition to simple geometrical shapes and adjacent circular shapes, beads and arcs. These go back to local ornamentation patterns in Mesopotamia from prehistoric periods and their development in the Summerian, Akadian, Assyrian, Babylonian and Chaldean states, where they reach their climax.
- We were able to explore much of the sculpture and plant ornamentation which was executed on surviving architectural elements both Islamic and Christian. These vine ornamentation elements include palm and half palm leaves, palm fans, grape leaves, calyses elements, knotted, composite and spiral branches, plant shoots and pine cones, whose origins come from being popular in the past period.